



A Pueblo Boulevard—quaint and fascinating.

Going under the passage way, a replica of the ancient entrance at Acoma and up the rocky trail through a narrow gorge to the crest of mesa, one sees before him the great Pueblo Village, so typical of the New Mexican Indian.

Indians are working in and around the adobe and stone houses, a woman is climbing up the ladders to the fourth terrace, with her papoose wrapped in the folds of her shawl, a lone Indian stands on the roof of the highest house, turning slowly from side to side, all the while shouting in peculiar tone and accent, giving the orders regarding the day's work of the men, while in the plaza, the naked and partly clad children are playing.

Great strings of red chili hang from the viga ends, drying in the sun; corn tied by the husks, to seed next year's crops, is suspended from poles about the houses. Discarded implements of various kinds litter the plaza. The old men are seen filing down the ladder into the subterranean chamber at the foot of the mesa, going to their ceremonial rites in the kiva.

The main structure to the right follows the general character of Taos in Northern New Mexico, one of the most picturesque of the Pueblos.

In some rooms, Indian maidens, kneeling against the mealing bins, are grinding corn



The Pueblo of Taos, as it is in Northern New Mexico. It is here where the Pueblo Indians live, work, pray and play.

and wheat for their bread on stone metates. Others are preparing the noon-day meal. Workers in the various crafts known to the Pueblos are busying themselves around the building.

The other structure follows in general character the Pueblo of Zuni, south of Gallup, New Mexico, although many striking features from other Pueblos are incorporated into it.

Here we see the making of beads, the moulding and decorating of pottery, and the basket weavers. Inside, an old woman, sitting under a hood of split cedar, is smearing deftly a paste of finely ground corn on the hot Piki stone, preparing the paper bread for the fiesta.

The rumble of drums to the accompaniment of an Indian song attracts our attention; soon the chorus of Indian men and drummers appear, one by one, coming up the ladder to the kiva top, descending the steps, and then, taking a position in front, await the singularly costumed dancers, who follow them from the council chamber. They precede the chorus to the main plaza in front of the Zuni Pueblo, where the dance begins.

Dancing is the chief religious ceremony of the Pueblo Indian—it is his method of gaining the good will of the Gods that rule his universe, and throughout the year the more spectacular dances will be held, both men and women taking part in most of them.

Behind the kiva, Indians are bartering their wares for supplies, credit, or cash, in a typical trading post, such as is seen all over the Southwest.

The Hopi House, of red sandstone, is just to the left of the Trading Post. The Hopi Indians are expert potters, and furnish the finest wares produced by the Indians of America.

Continuing, we emerge into a different environment. The natural setting of the Pueblo Village is in striking contrast to the rolling hills, great cliffs, and desert vegetation of the country of the nomadic tribes.

The Apaches have a camp in a depression in the hillside, and Supai are quartered at the foot of



A Pueblo Sanctuary, where the Gods are worshipped.

the detached mesa, or butte, each living in his customary way and surroundings.

High above, in a large cave in the cliff, the last vestiges of a cliff dwelling remain, a mute reminder of a people that has disappeared, leaving nothing but its homes and its artifices.

Passing between the cliff and the butte, and across the small stream, led by a spring at the base of the rock, we visit numerous structures covered with dirt—the "Hogans" of the Navaho.

Inside, women are sorting, carding, spinning, and sizing their native wool, others are weaving symbolic patterns into beautiful Navaho blankets. The men are constructing another hogan.

In "The Medicine Lodge," sand painting has just been completed by the old medicine man. It is a message to the Gods of the Navaho, done in colored sands.

And so on through the whole exhibit—actual Indian life is the key note. Industries in operation, from the crudest beginning to the finished product, will be emphasized. Realism has been attained everywhere.

It is thus that a very instructive and most delightful exhibit has been achieved.

PAINTED DESERT EXHIBIT



SAN DIEGO EXPOSITION

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A Pueblo Home—as unique as is the life of its dwellers

IN 1539, Fray Marcos de Niza, a Franciscan, journeyed northward from the city of Mexico. He was accompanied by a Barbary negro known as Estevan, who had been a companion of Cabeza de Vaca and of the two other survivors of Narvaes's expedition, shipwrecked in the Gulf of Mexico in 1528.

The negro went ahead of Fray Marcos to prepare the way and reached a province that afterwards became known as "The Seven Cities of Cibola." Here Estevan and some of the Indians who accompanied him were killed by the inhabitants of the Pueblo of Zuni.

Later Fray Marcos viewed from the surrounding heights a terraced town, since identified as the pueblo of Hawikuh, and, after planting a cross and taking formal possession of the new country in the name of the King of Spain, he hastened back to Mexico City, where he presented glowing accounts of what he had seen and heard. This constituted the first knowledge that Europeans gained of the Pueblo Indians.

Fired with enthusiasm at the prospect of riches, Viceroy Mendoza organized immediately an expedition under Francisco Vasquez de Coronado and Fray Marcos.

Not finding the wealth they had anticipated, exploring parties, encouraged by news of what



Pueblo women are expert pottery makers.



Bathing

lay beyond, were sent in various directions. To one of these parties, under the leadership of Don Pedro El Tovar, belongs the credit for the discovery of the Grand Canyon, the Colorado River, the Painted Desert and the Hopi Village of Tusayan. Coronado himself discovered the Valley of the Rio Grande.

In the Spring of 1542, after exploring as far East as the Buffalo Plains of Eastern Kansas, and finding none of the wealth with which they had hoped to return, the expedition started on the long return march to Mexico City.

Other expeditions followed Coronado's, but not before the time of Juan de Onate, the Colonizer of New Mexico in 1598, were the Pueblos influenced definitely by civilization.

In 1606, Onate founded "La Villa Real de Santa Fe de San Francisco." It was the capital of a vast Spanish province, the seat of a



Indians making bricks for their homes.

captain-generalcy, and was destined to give its name in abbreviated form to a great transcontinental railway system.

At the time of Coronado's visit, over seventy inhabited Pueblos were enumerated—now there are less than twenty with a total population under ten thousand. Commercialism, civilization, and association are breaking down their old customs and habits rapidly, and are destroying the wonderful picturesqueness and symmetry of their towns.

Realizing that many people have neither the time nor the means to visit the Indian tribes which inhabit the country adjacent to the railway from the Colorado-New Mexico line to the Pacific, and, knowing the deep interest that all take in the "First Americans," it was decided to reproduce at the Panama-California Exposition at San Diego, in their Painted Desert Exhibit, typical Indian settlements of the sedentary and nomadic tribes of the Great Southwest.

In an area of seven acres, two complete units of Indian homes have been constructed of native materials, shipped from New Mexico and Arizona, and at much expense. From the scientific, scenic, as well as artistic, point of view, the exhibit combines, to the highest degree, education, realism, ethnological truth, and attractiveness of presentation.



An aristocratic residence, and two society buds at work.

No expense was spared to make this the greatest exhibit of Indian life ever attempted. Carloads of old cedar fences, feed troughs, poles, doors, household articles, farming implements, etc., that have been in use for a century or more in the New Mexico Pueblos, were purchased from the Indians and rushed here so that the visitor may see the original materials.

Grading and landscaping gradually produced the natural environment of the Indian homes. Mesas of red sandstone, buttes, vertical escarpments and cliff, rock ledges, and boulders were constructed in natural color. It is no imitation in painted burlap and plaster. It is the real thing, true to life.

Even the vegetation of the Desert, such as it is, is being transported and planted here, to the end that the reality of the exhibit may be perfect in every detail.



Beautifying a dwelling in colored cement.

A colony of Indians from the Pueblo of San Ildefonso in New Mexico has been here since the ground breaking, and has toiled incessantly to make its home for 1915 a true Indian home.

The Pueblos of New Mexico and Arizona had been inhabited long before the discovery of America. The building of an Indian town is a matter of generations, rooms being added to the parent structures as the tribe increases. It simply grows, not following any developed plan, and hence the architecture of the town is a record of progress written in adobe, stone, and wood.

Several small typical cliff dwellings have been incorporated into the exhibit in order to show the whole history of the race.

And now for a brief survey of the "Painted Desert."

Approaching from the south by way of the "Isthmus," the amusement street of the Fair, a picturesque, but orderly, arrangement of terraced houses is seen rising tier upon tier above the adobe wall which surrounds the town. Corals of closely set cedar posts fill the bays in the adobe wall. In one, a herd of many colored goats is being tended by an Indian. They furnish his meat and also wool for his weaving. In another, Indian ponies and burros are housed.



Building an oven of adobe. In it they bake their bread.

Through the spaces in the stockade fence, a Navajo woman is seen working quietly under a crude shelter, weaving a blanket, while above, on the porch of the adobe house, built under a ledge of a great red sandstone mesa, Pueblo women are moulding pottery from reddish clay. Farther north the large adobe building, the front of which is a replica of an old Indian structure at Cochiti, is the room where the products of the Indians of the Painted Desert will be for sale.

One hundred and sixty-three years before the first Mission was founded in California, Juan de Onate began the construction of the "Palacio Real," in Santa Fe. The main room here is a reproduction of one of this building with the exception of the herring-bone pattern ceiling, which is after that of the Franciscan Mission at the Pueblo of Zuni. The room to the right houses the finest old products of the Indians, which the Harvey System has been collecting for years.